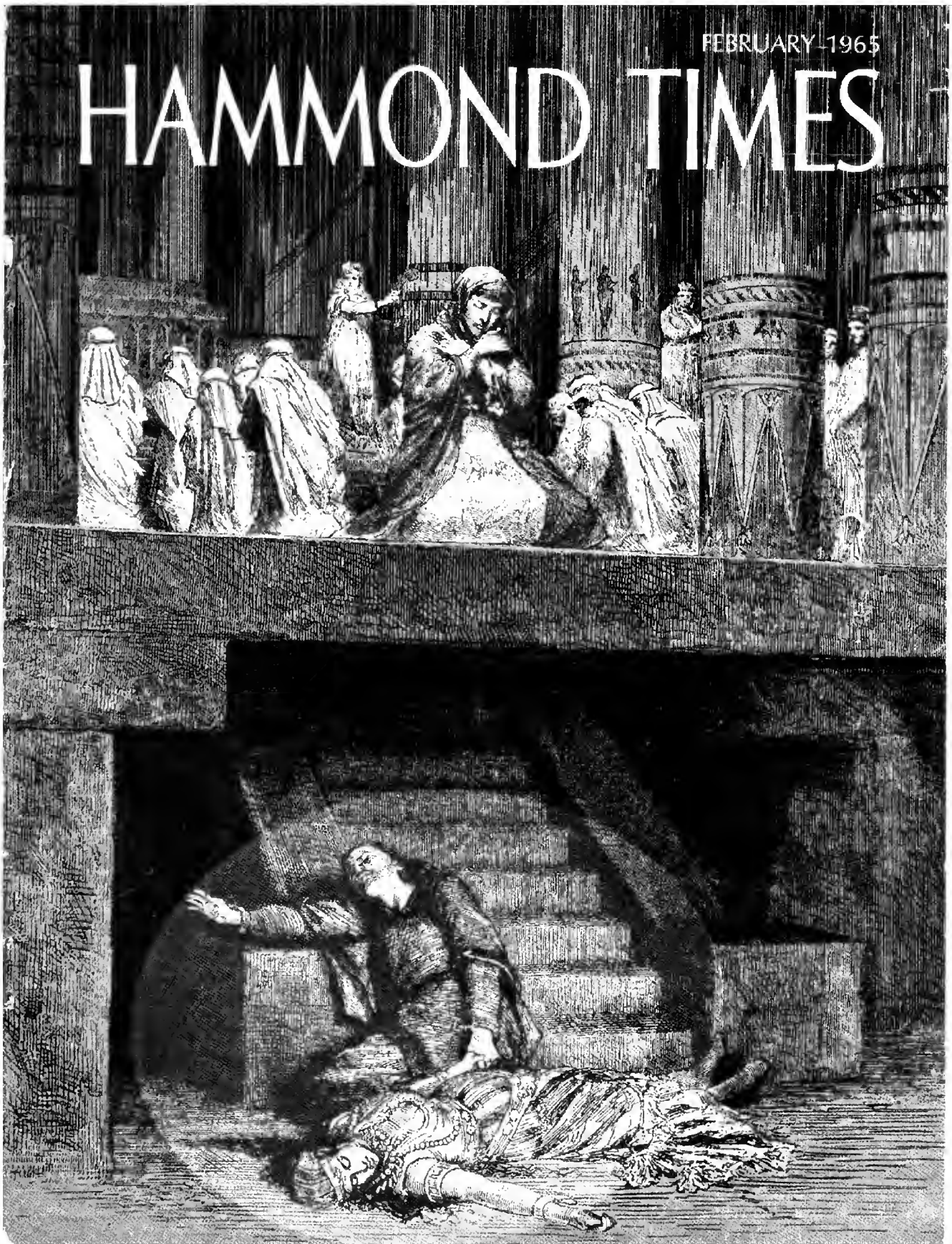


FEBRUARY 1965

HAMMOND TIMES



HAMMOND TIMES

VOLUME 26 NUMBER 6

FEBRUARY 1965



ON THE COVER: Two lovers, the heroic Rhadames and the lovely Aida for whom he betrayed his country, suffocate in their tomb and sing of their love, while above them the Princess Amneris, herself in love with Rhadames, implacably waits until they die. It is the final act of *Aida*, and one of the greatest moments in all opera.

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From Amateur to PROFESSIONAL ORGANIST





WHAT ARE THE REQUIREMENTS?

So, you've learned to play your Hammond Organ pretty well. That's great! And now you want to become a professional organist in the pop field? That's great, too! But there are some basic requirements that you must meet in order to take this one giant step into the professional ranks. Maybe, by discussing these requirements, I can make this step a little easier for you. So let me kick a few rocks out of your path.

YOUR PLAYING: First of all, you must play well. Try honestly to appraise your own playing. (It isn't easy.) Being a "fair-to-middlin'" good amateur isn't good enough. Remember, from the minute you strike your first note as a professional organist, your listeners will be comparing you with all the other professionals in town, not with the amateurs. Some of you do play well enough. I have had a few talented, hard-working pupils who suddenly found themselves playing as well as some of the professionals, and are now playing in smart restaurants in the Los Angeles area. Others just couldn't or wouldn't make it. So be honest with yourself before you try taking the big step.

THE PROFESSIONAL, THE AMATEUR, THE BASIC DIFFERENCES:

The basic differences between the professional's playing and that of the amateur is that the pro has "control of the wheel" every minute. His registration is in good taste and the organ makes a pleasant sound. He plays the right chords and the right bass notes, he doesn't hesitate when he comes to an F# diminished chord. (Are there still a few chords that give you trouble? If so, learn them once and for all.) His attacks and releases are precise and energetic.

As a new organist, you must learn to judge the acoustics of the particular room in which you are playing. The pro, with his experience, automatically adjusts to this. The minute that you play so loudly that you interfere with the customers' table talk, you become an annoyance rather than entertainment. Don't play for the table in the far corner of the room. If people really have come to hear you, either they'll ask for a table closer to the organ, or they'll stop to hear you at the organ after they have finished dining. Remember, play for them, not through them.

BY DAVE COLEMAN

AN ADEQUATE REPERTOIRE: Repertoire means (and I'm not quoting Webster) the list of musical compositions you have at your finger tips and can play from memory. True, you can rely on the music when you are requested to play a lesser known song, but you should know all the more often requested standards. The hours you have spent memorizing the "musts" will pay off handsomely.

As an old timer in the business (let's see, 15 years from 53 years makes 38 years at the organ) I can well remember when *Yes, We Have No Bananas* was the latest, greatest thing on the musical horizon. Yes, we had silly songs in those days, too!

So, whereas the older professional organist has been compiling a mental file of all the great songs for years, the "Johnny-Come-Lately" organist must rush back through the years and pick up all the *Stardusts* and other live-forever songs, and have them ready to play from memory. Because, on a busy night, you can well do without having to hunt through music in order to come up with requests. So work at this, you new organists. . . . you're 30 or 40 years behind on your homework.

In the beginning, you might write out the melody line and chords on 3x5 file cards to use as a reminder but eventually you'll be able to pick songs out of your memory at will.

PLEASING THE CUSTOMERS: You are entitled to your own musical preferences and should play the kind of music that best lends itself to your own style of playing. But please, dear-friend-organist, don't become a pseudo-sophisticate, an artiste (pronounced ar-teeceest') who considers it beneath his (or her) dignity to play the occasional cornball tune for a good customer who has just picked up the dinner tab to the tune of 32 bucks. This is a sure way to lose a good customer for your boss (he's the fellow who pays your salary every week, remember?) and put yourself, once again, on the "available for work" list at the musician's union.

Just prior to World War II, the Community Concert Association in my home town brought in a world famous concert pianist for the closing concert of the year. I had a music store at that time and furnished the grand piano, so was consequently back stage when the concert was over. (I won't mention the name of the piano or the concert pianist. You are familiar with both of them.)

After a brilliant concert, the great artist stood back-stage by the piano, handkerchief in hand, mopping a damp brow and taking a few moments of well deserved rest. The stagehand's little six year old daughter, waiting for her father to turn off the house lights, approached the great pianist and asked, "Please, Mr....., would you play *On Top Of Old Smokey*?" I'll say he did. . . . like I've never heard it played before or since. Not a tongue-in-cheek, once-over-lightly version, but a beautiful, inspired, on-the-spot arrangement. The old American melody sang out in a true legato, accompanied in the left hand by a simple Alberti bass pattern. The little girl stood by the piano, wide-eyed and completely enthralled. So did I. It remains one of the unforgettable moments of my life.

So, never play down to your customers, friend-organist. You'll just be hurting yourself as a professional, as well as hurting your customer's feelings.

I've touched only the high spots on becoming a professional organist and a full discussion of the subject could easily fill the whole *HAMMOND TIMES*. In closing let me recap: Be sure you play well, have an adequate repertoire, and keep the customers happy! Good luck!

Let's
play
the
mond
by
ear

In the April HAMMOND TIMES you were told how to know on which note to start on the upper manual keyboard, to pick out your tunes by ear so they would sound well and fit with the left-hand chords on the lower manual. You were told the importance of *singing* and playing what you sing. Not singing what you play, but playing what you sing. Always imagine that you are "singing with your hands." Whatever variations you dream up as you whistle, or hum or sing any melody, can be *played with your hands*. Teach yourself to listen, listen, listen to everything you play. It is a sad fact that some amateur organists are so intent on *reading* exactly what is written, that they lose all sense of music expression, or individuality or creativeness in what they are doing. If what you are playing expresses what *you* feel, at the moment you feel it, you are starting to *enter* into the wonderful musical world that only those who play by ear can ever enjoy. Keep experimenting with sounds that appeal to you. Be influenced by other organists, but do not become a slave to their ideas. If you are ever going to express your *own individuality*, NOW is the time to start.

Assuming that you have digested what was given you in the April article, we will now take up the chord progression-E7-A7-D7-G7-C.

Dictionary of above chords in the best position conducive to smooth progression.

The **TOP NOTE** of each chord is encircled—
Listen to this top note as you play each chord.

| CHORD | NOTES IN THE CHORD reading left to right |
|-------|---|
| 1 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 2 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 3 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 4 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 5 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 6 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 7 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 8 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 9 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 10 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 11 | 1 2 3 4 5 6 7 8 9 10 11 12 |
| 12 | 1 2 3 4 5 6 7 8 9 10 11 12 |

E7 B-D-E-**G#**
A7 A-G-E-**G**
D7 A-C-D-**F#**
G7 G-B-D-**F**
C G-C-**E**

Part II

The



How often do we find ourselves liking a certain composer, painter, or a specific period just because a vogue demands it? How often do we find ourselves searching for something "outré" that makes for a fine conversational crutch? And by the same token, how often do we deprecate a composer or an artist without really knowing just what we are talking about? After a study in depth one does find that Piotr Il'yich Tchaikowsky was one of the great music masters of all time.

What is this characteristic that separates or elevates Piotr Il'yich above the other composers, both past and present? Volumes could be filled with the answer to this question. We often hear the remark, "Everybody likes Tchaikowsky and it doesn't take any brains to appreciate him." Although this backhanded compliment is true, it is misleading; there's more to Tchaikowsky than that! A keen sense of awareness of the techniques of composition is necessary to fully appreciate this craftsman at his best. As a case in point, a beautifully sculpted Tchaikowskian melody that seems so effortless and right is easy as long as someone else does not try to compose one like it! When the taste-makers utter the "everybody likes Tchaikowsky" cliché, the implication is that "everybody" equals the musically unwashed and is therefore most uncomplimentary. But, the fact that this master can communicate so fully to the common man unschooled in the intricate ways of counterpoint, form, development, etc., becomes the finest compliment of all. That his proportions are so perfect; that everything feels so right without the necessity of a cerebral defense makes it all the more fascinating. With the exception of Franz Schubert, few other composers at home in both the large and small forms can stand up under this sort of scrutiny. Probing deeper, past the area of general musical communication, his melodies (the principal characteristic which endears him to the general public) are those of "a child of God." Like those of Mozart or Schubert, or a little closer to home like those of Jerome Kern or George Gershwin, they seem to be literally picked out of the air. Although no one will ever

Genius of Tchaikowsky

convince me that he did not do a little 'suffering' over them, they are so effortless and right that it seems as if they were created within the blink of an eye. However, his melodies, unlike those of Kern or Gershwin, do not stop there. They were developed dramatically and so we feel as though we have been on an adventurous journey with them. Melodically, Tchaikowsky looked up to his beloved Italianate idol, Wolfgang Amadeus Mozart, while he turned to Ludwig van Beethoven for elements of drama. Between these two giants, and with a superlative combination of lyricism, elegance, and drama, Piotr Ilyich arose.

In the area of rhythm, Tchaikowsky stands on very firm ground. We never seem to be bored by the myriad rhythms that he extracted from the soil of his Mother Russia. There is always something fresh and irresistible about those peasant-like rhythms which capture the most reserved and force him to tap his feet or move his body.

(Incidentally, this is one of my great reasons for loving the music of J. S. Bach, Vivaldi, and other Baroque masters. Because their music was influenced for the most part by dance rhythms of the period, be they slow or fast, the music swings and drives to its own conclusion. This rhythmic intoxication becomes a leading factor in the charm of Baroque music.) Even when Tchaikowsky goes out of his way to present a rhythmic complexity like the movement in the *Symphony No. 6* which features the 5/4, the so-called "waltz for a man with a wooden leg", the melody is so ravishing and the proportions so perfect that one is hardly aware of the continuous break in rhythm. . . . 1-2, 1-2-3, 1-2, 1-2-3 . . .

Harmonically, our hero is worthy indeed for his mosaic is luxuriously crafted, from one rich texture to another even richer. One has the feeling that J. S. Bach or Mozart had bestowed their harmonic mantles upon him. Can any sensitive ear disregard the exquisite chromatic harmonies of "The Waltz of the Flowers" from *The Nutcracker*?

Leaving the three basic component parts of music mak-

ing for the areas of greater refinement and nuance, we find that in the field of orchestration and color, although he did not usually seek out the unusual, his treatment of the ordinary orchestral instruments is unparalleled, and even today serves as a model for the student of instrumentation. The film industry is still deeply indebted to the art of Tchaikowsky, with an occasional bow to Debussy and Ravel. It is not what Tchaikowsky uses, but how he uses it. His captivating dialogues between the strings, woodwinds, brass, and percussion never cease to amaze. However, he would be the first to acknowledge his debt to that first of all virtuoso orchestrators, Hector Berlioz, a Frenchman.

The one spot where Tchaikowsky, like the bulk of composers in the 19th century, lacks or falters is in the region of form. His handling of a gigantic canvas is only partially successful. His lack of economy, the unevenness of movements in his symphonies or unnecessary story lines have led more than one critic to a loud harangue. As a case in point, the *Symphony No. 4* presents a few telling illustrations: in the first movement of this "Fate" symphony, an almost perfect expanded-sonata form is marred by the arbitrary inclusion of a folk tune before the coda. Another critic lamented the fact that Tchaikowsky got tired after the first movement and tagged on the second, third, and fourth. This criticism is partially justifiable for the last three movements possess neither the grandeur, complexity or duration of time of the first. His use of the story line that "gets into the way" has led other critics to comment adversely. Be that as it may, when one adds up all of the negative aspects, one can see that it does little more than microscopic damage to the totality of Tchaikowsky's striking artistic individualities.

As time unfolds, I firmly believe that Tchaikowsky's position will become that of a unique "classical" composer. For a little insight into how beautiful the musical world around can be, try playing on your Hammond, as an after-dinner cordial, an organ transcription of the second movement of the *Symphony No. 5*.

BY BRUCE PRINCE-JOSEPH

Mr. Prince-Joseph is Associate Professor of Music at Hunter College and Organist-Harpsichordist for the New York Philharmonic Orchestra.

Bring the HAMMOND TIMES over to your Hammond, and let's *learn by doing*, here in the privacy of your own home, without an audience.

Since a few people used to be afraid of pedals, shall we wade right in and start with them first. *By all means keep your shoes on! What possible reason could ANYONE have for taking shoes off to play the organ?* Neither is there any reason to have to change your shoes every time you want to play the Hammond. Yes, ladies, it is just as easy to play in high heels if you start with them, as it is in flats, and high heels are more attractive, so start right off playing in whatever shoes you have on at the time.

A diagram of a 12-well microtiter plate. The wells are arranged in two rows of six. The top row wells are labeled C, D, E, F, G, and A from left to right. The bottom row wells are labeled B, C, and then two unlabeled wells, followed by two more unlabeled wells. The labels C, D, E, F, G, A, B, and C are printed below their respective wells.

HOW ABOUT SOUNDS? Since there is no end to the number of sounds you can make on your Hammond Organ, let's not get involved with learning registrations on our first lesson. Just make a pretty sound. Pull out all the white drawbars. Use the drawbar tabs for Spinets, and A# or Bb Pre-sets for Consoles.

Stay where you are on the C Chord. By altering only two notes you have a new chord.
Still holding G with middle finger, move thumb from C down to B. Move E up to F on 4th (ring) finger. *This is a G7 Chord.* It goes with a C Pedal. *Don't look.* Feel your way up: C, D, E, F, G. There! Practice going back and forth from C to G7, always holding G, the common tone (in both chords).

The first exercise is shown with a piano keyboard diagram at the top, highlighting the keys C, D, E, F, and G. Below the keyboard is a musical staff in treble clef with a key signature of one flat (B-flat). The staff contains a sequence of notes: D (quarter), E (quarter), F (quarter), and G (quarter). The notes are connected by a line, indicating a scale or sequence.

C G7

1 2 3 4 5 4 3 4 2 5 4 3 2 3 2 1

[illegible]

Practice your three chords, with pedals, going back and forth holding the *common tone* (G is in the C and G7 Chords; C is in F and C Chords), until you can do them easily, without looking.

Congratulations, and all best wishes with your wonderful new Hammond Organ. If you go a step at a time, playing it will be easy, and so much fun!

I once knew a teacher who had over 7,000 students . . . and of that number over 5,000 were adults. Over 3,000 of that 5,000 were over 46 years of age, and *all* of those adults learned to play the organ exceptionally well in a relatively short time. We shall try to show in this little article *why* this is so, and *why* your Hammond dealer tells you very honestly that it is much easier than you think to play the Hammond Organ.

Age makes no difference in learning to play the organ. Many children pick it up with phenomenal ease, and yet many, many adults find in the new, improved methods of teaching the answer to a life-long ambition . . . to be creative and to produce music *themselves*. Most people tire of spectator sports . . . they long to be in on them themselves . . . that is why the Hammond Organ is such an ideal means of self-expression. As we grow older, we come to realize that there are many things in life besides money . . . there are things to be done . . . there are new avenues of learning to explore . . . there are wonderful experiences which we need to know, and which we find, now that we have reached middle age, particularly appealing to us. We have more incentive now than we had as children. When we were young we did things to please our parents . . . now, we realize that with life in full bloom, we want to do some of the things we have longed for for such a long while.

FUN AT THE HAMMOND

Americans have more and more free time to devote to themselves . . . the problem in America today is how to use that leisure time effectively. I can think of no better way for you to capture sheer joy with your leisure time than to learn to play the organ. As we grow older, we experience the need and the value of self-expression; here is an ideal instrument which will allow you to portray any mood . . . you can wash away sorrow with joyous melodies; you can be pensive and breathe deeply of the wells of serious musical thought. You can play the latest hit tune for the younger set, or you can recall beautifully the songs you knew as a younger person and crystallize them under your own fingers on the keys.

There are four basic parts of learning organ: (1) sight reading, (2) the learning of chords, (3) the intelligent use of beautiful tone-coloring (call that "registration") and (4) the coordination of all the parts. Let us examine each briefly.

1. *Sight reading* . . . in music we use only the first seven letters of the alphabet . . . A,B,C,D,E,F and G. These are repeated over and over as the music demands . . . and there are no other notes to learn. Surely you can master *seven* letters. They are written as notes on a staff, and the best way to learn to read well is to write out the notes on old copies of music. Make yourself a guide sheet of the staff with all the notes named on that staff, including some of the added lines, and then, using that guide sheet as a basis for copying . . . merely copy the names of

the notes you find on old music sheets. Be careful to write them correctly. Don't try to memorize them yet . . . by copying several hundred notes, you will automatically have memorized them. Do this over and over until you become familiar with the location and name of each note. Then learn the positions of those notes on the keyboard. You will notice that the *black* keys are divided into groups of two black keys and three black keys. The note just to the left of the two black keys is C. The white note between the two black keys is D and the note to the right of the set of two black keys is E. The note to the left of the group of three black keys is F, and so on. Once you find your guide keys and start learning where the others are, it will take you a very, very short time to master the whole keyboard.

2. *Learning chords* . . . most music you will play for the first two or three months will contain only three chords for the left hand . . . the C chord, which is GCE, the F chord which is ACF, and the C7 chord which is GBDF. Learn each of these separately and play one note of each chord at a time, (what we call "rolled chords") and then your fingers will learn where they are to go. This will take less time than you thought, and when you have mastered these three chords, you can play hundreds and hundreds of tunes which employ no other chords than these. Do not try right hand melodies with these chords until you have



BY ORVILLE R. FOSTER

the chords *thoroughly* learned.

3. *Registration* . . . the use of the tone bars . . . here is where you are fortunate in having selected a Hammond . . . for *only* on the Hammond Organ can you make the tones *you* want . . . there are millions of tones possible, and just one thirty-minute period with a good teacher will give you information as to how to make a sufficient number of tones to last you a lifetime.

4. *Coordination* . . . this is the most difficult part to the adult beginner . . . yet if you have done each of the preceding well, you will have no trouble in coordinating your two hands and the feet. Many men tell me that they have very poor coordination; I have yet to find one who could not master it if he really wanted to. The secret here is to do *two* parts together for a length of time; don't be too anxious to get all three parts together. That is the dessert . . . eat a well-rounded meal of individual part practice before starting in on all three parts together.

These directions are necessarily sketchy, since column space is limited, but if you follow through, you will succeed. Yes, I once knew a teacher who had over 7,000 students . . . and of that number, over 5,000 of them were adults . . . and *every one* of those 5,000 played beautifully . . . how do I know? Because I was that teacher! If you are an adult beginner, ask your good teacher to help you follow these instructions which I have outlined, and you will find that you, too, will have tremendous FUN AT THE HAMMOND.



Arranging workshop

BY JOHN P. HAMILTON



GUEST ARRANGER—DR. MARIO SALVADOR

Dr. Mario Salvador's scoring of the *Arranging Workshop* hymn melody is an artistic product. This inspired little organ composition may be used either as an arrangement to accompany a congregational performance of a hymn, or, because this beautiful setting is so musical, one may use it as an organ interlude for any part of a Church Service requiring controlled elation or profound meditation. This arrangement is the kind of music that must, in fairness, be performed several times before a player is able to interpret adequately the delicate nuances and shifting balance of various voicings so that melodic values of under voices may be heard in proper relation to the total sound. Notice that the right hand plays the lead part on the Great manual and the left hand plays a double-note accompaniment on the Swell manual.

Mario suggests 00 4554 420 for the left hand accompaniment Swell manual which is a Camba type quality. Yet, in order to avoid the indistinct quality of the quint tone effect, in this range and especially with double tones, the third harmonic (xx xxx draw bar) is reduced below the usual Camba strength and made equal to the second harmonic. If one were to use this arrangement to accompany voices it is best not to employ a vibrato or tremolo. However, for use as an organ solo, one may use a VI or CI on the Swell manual for this string characteristic combination. (Since the Great manual vibrato tab controls pedal vibrato too, the Camba must be set on the Swell.) The lead, Great manual, is registered for a solo reed effect and the pedal indication of 33 completes the registration suggestion for this suave sophisticated balance. Performers who are not accustomed to the distinctive balance often employed between manuals on a pipe organ, may be inclined to either reduce the strong reed combination (Gt. manual), or add strength to the Camba combination (Sw.). In either case, the unique qualities of each manual could easily be lost and certainly the dependence upon *quality* contrast, (instead of the abused *quantity* contrast) to achieve clarity and audibility, would be lost. The pedal registration too, at first performance, may seem of inadequate strength. Still, in this arrangement, the pedal part is not a string bass type of support for a complete upper structure as in most harmonic compositions. Rather, the pedal part is a third voice of the accompanimental total and therefore it, too, must achieve clarity by a distinctive coloring, not by quantity. Since most models of Hammond Organs offer basic harmonics for sixteen foot and eight foot pedal tone, Mario achieves some distinctiveness in coloring with a soft equal strength 16' and 8'. (Because human hearing is more efficient in the range of the 8' pedal than it is of the 16' pedal, the effect is that of a slightly overbalanced 8' tone.) This total colorful registration, and, in fact, the complete arrangement, is reminiscent of seventeenth and eighteenth century French Organ

styles that employed a dominating single-tone melody treated as a solo voice in an ensemble.

Salvador develops the answering phrase (measures five to eight) of the simple hymn melody and enlarges this development through continuity of harmonic structure rather than a repetition of patterns used in the first phrase. This technique is characteristic of "through composed" music which is especially associated with the classical era of composition. In fact, Dr. Salvador continues this ever developing harmonic continuity throughout the entire composition. (Later periods of composition, beginning with Romanticism, have stressed the harmonization of simple melodic structure with well defined phrases and periods that emphasize the repetitious thematic material with similar harmonic structure. For example, as in the

the re-entrance of the original theme at measure nine. Again, the harmonization is a continuing development that unfolds elements that have great beauty and that rare quality of organic characteristics. This work is certainly not just another adaptation of pianistic elements!

The top tone of the two accompanying left hand notes (middle staff, played on Sv.) beginning in the ninth measure, establishes a very interesting counter-melodic value. The counter-melodic content is based on the tune F# third count (measure nine), E, and D# (measure ten); and C#, and D# (measure eleven). These same tones, with a different relation to the measure accent, are used in measures twelve and thirteen with shorter note values, and the same counter tune is employed for the third and final time in measures fourteen and fifteen.

simple strophic song form which employs the same harmonization for all moods of the various verses.)

Measures six and seven defy an adequate harmonic analysis—the chordal structure, to be sure, can be identified as; key of E VI II4 Bm VII6 E 16 II6 B III

etc., (Modern symbols, C#m, F#m, A# dim, E, F#m, C#m add Maj. 6th etc.) but, the total sound is far greater than the sum of its parts and at this point Mario leaves the influence of the classicist and injects the technical development of modern concepts.

The stimulating movement of the pedal part in the eighth measure creates a surge that positively requires

The contrary motion between the soprano voice (supported by a duet voice in the high note of the two left hand accompanying tones) and the pedal bass part (measure fifteen) prepares for a beautiful close on an open harmony tonic triad. The resolution of the third of the dominant seventh chord (the D# on the third count of measure fifteen), down to the fifth of the tonic chord in order to produce a perfect triad (two roots, one third, one fifth) open harmony ending is a technique employed in master works of all periods of composition. The suspension of the seventh of the V7 harmony (A, seventh of B7), through the strong beat of the final measure adds the *coup de grace* to the subtle qualities of this artful arrangement.



BY PORTER HEAPS

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

BROADWAY SHOWCASE FOR HAMMOND ORGAN

Music Publishers Holding Corp. \$1.95
Another collection of well-known standards also expertly arranged by Mark Laub. Contents include such songs as *Body and Soul*, *Cuddle Up A Little Closer*, *Dancing On The Ceiling*, *The Very Thought Of You*, etc.

FAVORITE HYMN TUNES IN DUAL SETTINGS

arr. by Arthur E. Bergman
King Music Publishing Corp.
Books 1, 2 and 3 \$2 each
There are two arrangements of each of the nineteen hymns, the first setting on two staves, the second on three staves. Each hymn is graded, A "easy", B "a little harder", and C "moderately difficult."

HOW GREAT THOU ART

arr. by Fred Bock
Sacred Songs, P.O. Box 1790, Waco, Texas \$1.95
Nicely done, simple arrangements for solo playing of ten familiar gospel songs, including *Beyond the Sunset*, *The Old Rugged Cross*, *In The Garden*, and others. You'll like to play the swing-type arrangement of Ralph Carmichael's *He'll Never Let You Fall*

BASS PEDAL MAGIC

by Bill Irwin
Pointer System, Inc. \$1.50
Here's the latest addition to Bill Irwin's *Magic Series* all of which offer excellent instruction material on the various techniques of organ playing in the pop style. This is not a book of pedal exercises. Rather it gives instruction and illustrations on how to play the pedals in the string bass style—walking pedals, shuffle rhythm, pedal pushbeats, etc. As in all of his other books, Bill Irwin has done a complete and thorough job.

MODERN ORGAN COURSE

by Albert De Vito
Kenyon Publications, \$1.50 each
The course consists of three books—a *Primer* especially designed for children, *Book 1* for the older beginner, and *Book 2* for the advanced student. On the cover it says, "This is a method to meet the requirements of every pupil leading to steady progression, pedal and manual coordination, musicianship, and creating an active interest in music." I was especially interested in the *Primer* which begins as most primers do with simple tunes to teach reading in both treble and bass clefs. When pedals are introduced, attention is paid to left-foot pedaling with both heel and toe. Many of you will like this presentation. Throughout *Book 1* the pedaling is consistently marked for all songs.

In addition to this course, Mr. De Vito also offers a *POCKET DICTIONARY OF CHORDS*, price 75 cents, in which he lists the chords by the names of the notes. Example: F13=F-A-C-Eb-G-Bb-D.

FAVORITE HYMN DUETS FOR ORGAN AND PIANO

arranged by Wendell Babcock and Herman Voss
R. D. Row Music Company, Inc. \$2.50
Selling agent: Carl Fischer, Inc.
This is really something, and don't forget that you will need two copies for performance. Here are fourteen of your favorite gospel hymns arranged for piano and organ, and I might add, exceptionally well done. You organists will like the fact that the organ part is not at all difficult, and the pianists will like the fact that their part really gives them something to do. I predict that this volume will go over big.

ORGAN VOLUNTARIES BASED ON EARLY AMERICAN HYMN TUNES

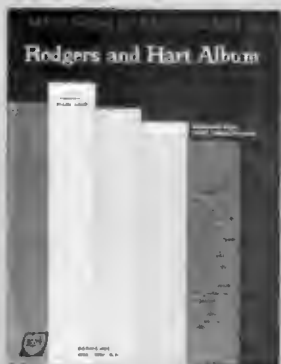
Selected and arranged by Herbert Colvin
R. D. Row Music Company, Inc. \$2.50
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Dr. Colvin is chairman of the department of theory and composition at Baylor University, which in itself, should indicate the quality of the arrangements. The twenty-three arrangements are of familiar gospel hymns, and are classified as Preludes, Offertories, and Postludes. The music, I would say, is about medium difficulty. There isn't anything really hard in the whole book. No organist playing in a church where he can use these gospel hymns should be without this folio.

NOEL—CHRISTMAS MUSIC FOR ORGAN

arr. by Willard Nevins
Carl Fischer, Inc. \$2
This comes in a little late for this year, but keep it in mind for the future. This music is quite high-class, the sort that a University organist could use. But don't get me wrong, half of the numbers would be instantly appreciated by any denomination, largely because they sound so Christmasy, if you know what I mean. You'll love the *Prelude* by Augusta Holmes and the *Chant de Noel* by Mieczyslaw Surzynski, that's a tongue twister, isn't it? And about that section in the *Guilmant Noel* that looks difficult? Play it over a couple of times and you'll find out it isn't nearly so hard as it looks on paper. If you are an above average church organist, take a look at this folio, you'll love it.

Carl Fischer, 62 Cooper Square
New York, N.Y. 10003
Kenyon Publications, 1841 Broadway
New York, N.Y. 10023
King Music Publication Company
351 West 52nd Street
New York, N.Y.
Pointer System Inc.
R. D. Row Music Company
353 Newbury Street
Boston, Mass.
Sacred Songs, P.O. Box 1790
Waco, Texas

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MPH Series for All Organs
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RODGERS AND HART ALBUM No. 20
Music Publishers Holding Corp.
\$1.95 each

I hope all of you have been keeping track of the additions which are constantly being made in this popular series of organ folios. For one thing, all of the songs are well-known standards—you won't find a "filler" number in the entire series. And second, they're all arranged by Mark Laub which is in itself a guarantee of quality. They average around seventeen songs per folio, so if you own all twenty of the series you'll have a tremendous library of standard pop songs.



POPULAR SOLOS AND DUETS arr. by Bill Irwin

Hansen All Organ Series No. 89 \$1.95
A rather unique idea. The music is printed on three staves similar to vocal music. Play the lower two staves as an organ solo, or along with the organ solo, add the other staff played either by another organ or by any C instrument. This melody part has been inserted in the middle of the book and can easily be removed for performance. This folio is especially valuable to the organ teacher with two organs in the studio. Give this a look.

WITH A SONG IN MY HEART

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PEDAL: 5

Words by
LORENZ HART

Music by
RICHARD RODGERS
Arr. by Mark Laub

MANUAL

PEDAL

With A Song In My Heart, I be hold your a- dor- a- ble face.

Just a song at the start, But it soon is a hymn to your grace. When the mu- sic

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Arr. by BILL IRWIN

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Vibrato Normal

Mod. slow

Upper

Lower

Pedal

1. Cmaj7+9 C6 Ebdim Emi7 Dmi Fmi A9 G7 TACET

2. C

Both hands Lower Man.

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TIME TO *Tango*



BY TED BRANIN

Unless you have gone to dancing school in recent years, you might not be able to dance a tango, but just as with many of us who play the Hammond Chord Organ, you can easily learn to play tangos, and have fun with the various beats.

The two main tango beats are the Spanish Tango, and the Argentine Tango. The latter is sometimes called the Cuban Tango, but the exact source is not important. We will go into playing the Spanish Tango in the future, but right now, let's see how the Argentine Tango is played.

THE BASIC BEAT

This beat comprises four very staccato chords and bass notes in each measure, plus an added beat after the fourth count. Hold down the left pedal and the rhythm bar, and tap any chord button firmly, then release it immediately as follows:

COUNTS..... 1 2 3 4 & 1 {etc.
CHORD BUTTONS... TAP TAP TAP TAP TAP TAP {etc.

Play this at a very steady count, remembering that the tapping on counts "four-and" go twice as fast as the others. A good setting on the metronome would be from 100 to 116. Next, change to a new chord on count one. Try playing the A minor chord for one measure, then the E7 chord for one measure without hesitating in between them.

When this goes well, you can make one change which will give this beat a more authentic sound. Play them all short as mentioned before, except on the "and" after count four. Make this a little longer, so that it connects with count one of the next measure, as follows:

PLAY: SHORT SHORT SHORT SHORT LONG SHORT {etc.
1 2 3 4 & 1

MUSIC TO TRY

In your albums of music, you are likely to have several of the following selections and others of a similar type: *Tango of the Roses*, *La Cumparsita*, *Jealousy*, *Softly as in a Morning Sunrise*, *Hernando's Hideaway*, *Whatever Lola Wants*, etc. These are very good for using the Argentine Tango. It usually takes persistence to get the melody coordinated with the beat, but that's all right—it's fun to have something new and different to do!

VARIATIONS ADD SPICE

Variations can be injected here and there for added interest. Here are several which you can use after learning to play the basic beat: 1) Hold down a chord button and the bar for one measure, and tap the left pedal on all four counts. The *Pedal Fast Decay* tablet should be on, so that each pedal note stops the instant you release the pedal. 2) Occasionally tap out the rhythm of the melody notes on the chord buttons for one measure. The left and right hand finger tips will be playing together, making this easy to do. 3) When using the basic beat, once in a while omit the chord button on count 2 or 4. This would work out in this manner:

1 — blank — 3 — 4 &, or 1 — 2 — 3 — blank &.

NOTATION FACTORS

One problem of notation sometimes appears. Some selections of this type are written in 2/4 time. When played correctly, they will sound the same as those in 4/4 time, but they look different on the page. Think of each note as having twice the value that it appears to have. When played at a proper tempo for the tango, it will be like 4/8 time, in which:

| | | |
|--------------------------|------------|-------------|
| Every eighth note..... | gets | 1 beat |
| quarter note..... | | 2 beats |
| dotted quarter note..... | | 3 beats |
| half note..... | | 4 beats |
| sixteenth note..... | | 1/2 beat. * |

*Think of two or more sixteenth notes as moving along with two notes on each beat—not really very fast.

PLAY A RUMBLE BEAT

If you are very exacting, you probably enjoy getting authentic sounds. Because rhythm is an outstanding element of the Argentine Tango, you will enjoy using this one additional idea, which is to produce a rumble in the accompaniment. This is done on the "and" after count four by pressing two chord buttons in different columns at the same time. Just before a chord change (which usually occurs on count one), press the new chord button along with the old one at the same time. If you give the volume control a good nudge at this point, it will go: 1 — 2 — 3 — 4 BA-ROOM!

I don't know just how much more "Latinized" one can get unless he learns to speak Spanish and learns how to dance the Tango. This beat is really loads of fun! Give it a good try!



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ORCHIDS IN THE MOONLIGHT

from "Flying Down To Rio"



Arr. by J.M. HANERT

Words by
GUS KAHN and
EDWARD ELISCU
Music by
VINCENT YOUMANS

Tempo di Tango

When or-chids bloom in the moon-light and lov-ers vow to be true,
I still can dream in the moon-light Of one dear night that we knew,
When or-chids fade in the dawn-ing, They speak of tears and "Good - bye!"
Tho my dreams are shat-tered, Like the pet- als scat-tered, Still my love can nev-er die.

FLAT
Square Notes

2 F
1: Bb 3: C7

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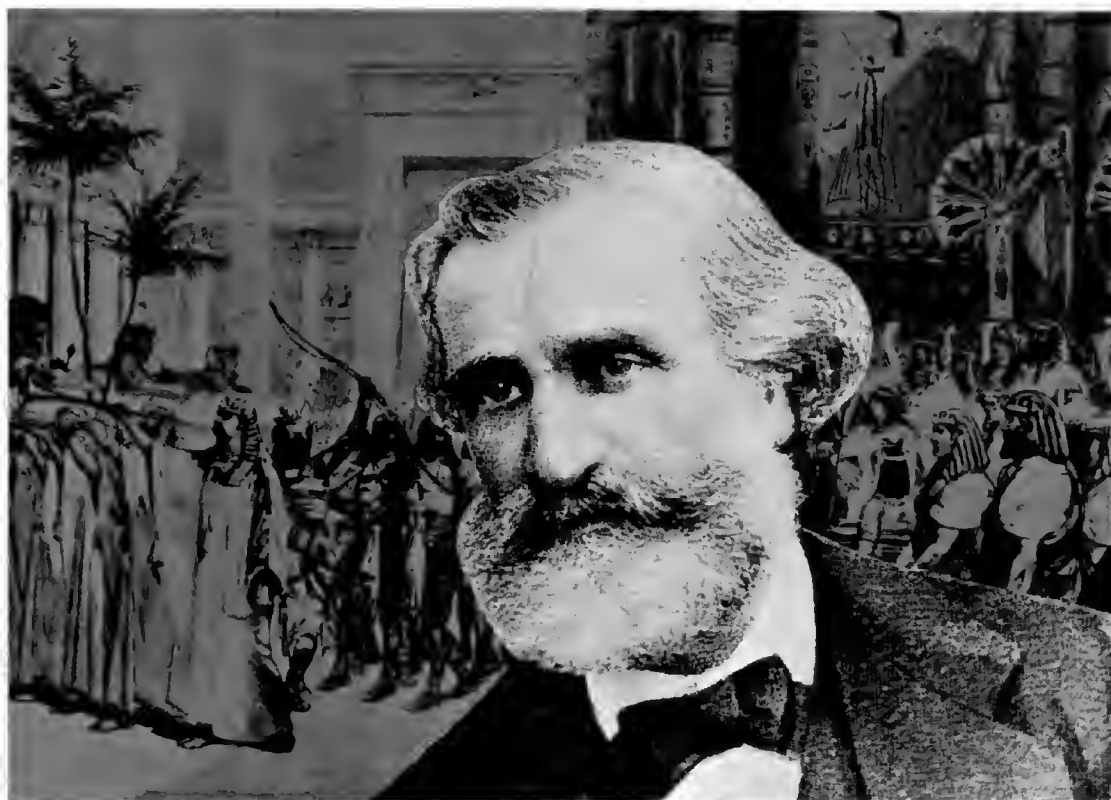
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GIUSEPPE VERDI and AIDA

The years 1867-1869 were "the black years" in the life of Giuseppe Verdi. Disillusioned by the unstable political situation of his beloved Italy; believing himself old (he was 54) and sick; and, most of all, crushed by the failure of *Don Carlos*, his most ambitious work to date, it was no wonder he twice refused an offer from the Egyptian Khedive to write an opera to celebrate the opening of the Suez Canal.

Yet the project continued to intrigue him, and he agreed to read a scenario for an opera by the Egyptologist, Mariette Bey. It was the story of a great Egyptian warrior, favorite of the Queen, who betrays his country for love of an Ethiopian slave.

Perfect! Here was a chance for opera at its most opulent, and a chance as well to succeed at what he had failed to do in *Don Carlos*—to combine dramatic spectacle and grand arias with subtle, atmospheric orchestrations; to give his drama depth as well as beauty of song. He accepted the commission. *Aida* was born.

Aida was not finished for the opening of the Canal (partly because the scenery and costumes, having been ordered from Paris, were held up due to the Franco-Prussian War). The opera did premiere in Cairo, however, in 1871—to perhaps the most tumultuous acclaim of any of his works. He had accomplished what he had set out to do: write magnificent set pieces—

"Celeste Aida"; the Triumphal March; the final duet—and still keep a unity of atmosphere and a profundity of orchestration which would make the opera a dramatic whole.

Aida is the most popular opera ever written. It is performed more than any other; its music is loved by people who have never been inside an opera house. It is the ideal combination of romantic story, grand spectacle, and unforgettable music.

Thus, that day when Verdi changed his mind and accepted the offer from the Khedive must be included among Music's Most Memorable Moments.

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